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ABSTRACT

The Children's Art Carnival (C.A.C) is a community arts organization founded in Harlem in 1969. The organization aims to improve the language skills of pupils with low academic achievement through intensive participation in creative arts activities. In 1983-84, the program served 305 second, third, and fourth graders from eight schools in Manhattan and Queens. The major findings of this evaluation were as follows: (1) in 1983-84, for the first time in five years, the reading achievement goal was not achieved; (2) no significant improvements in attendance were found but school attendance rates were high (over 90%); (3) reading and arts instruction were implemented as proposed; (4) psychological and social work services were provided only for students at the Manhattan site, where the services were rated as moderately to very successful; (5) staff members felt that they had received sufficient training for the program; and (6) staff, home school teachers, principals, and parents believed that the program was worthwhile for participating children. The following recommendations were made: develop different measures to guage the program's impact; eliminate the psychological component; establish formal contact between C.A.C. and home school staff to discuss students' progress; and initiate standardized orientation training sessions for all home school teachers. Appended to this evaluation report are a sample vocabulary test given to program participants, as well as staff and parent questionnaires.(Author/RDN)

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CHILDREN'S ART CARNIVAL
CREATIVE READING PROGRAM
ECIA CHAPTER I
1983-84

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UD024355

CHILDREN'S ART CARNIVAL, CREATIVE READING PROGRAM
EVALUATION SUMMARY, 1983-84

The Children's Art Carnival (C.A.C.) is a community arts organization founded in Harlem in 1969. In 1972, the Children's Art Carnival staff began the Creative Reading Program in conjunction with the New York City Board of Education. In 1983-84, its 12th year, the program operated in eight elementary schools in Manhattan and Queens. Its purpose is to improve the language skills of pupils with low academic achievement through intensive participation in creative arts activities. In 1983-84, the program was funded with $248,265 from the E.C.I.A. Chapter I, Part A, Basic Grant Program.

The program served 305 second, third, and fourth graders from eight schools in Manhattan and Queens. 1983-84 was the first year the program served bilingual classes and the first year for a predominantly early elementary group of students, 81 percent of whom were second and third graders.

The primary evaluation questions for the 1983-84 program were the following.

- Did 75 percent of the students master a targeted number of reading skills?
- Did the attendance of 75 percent of the participating students improve?
- How was the diagnostic-prescriptive approach to reading and arts instruction actually implemented by artist teachers, reading specialists, and home school teachers?
- What psychological and social work services were provided to students and how were they received?
- What training activities for C.A.C. staff were held during the year and how effective were they?
- What were the perceptions of the C.A.C. staff, home school staff, and parents about effectiveness of various aspects of the program?

The major findings of the C.A.C. evaluation were:

- For the first time in the last five years, the reading achievement goal was not achieved; 62 percent of the English speaking and 38 percent of the limited English speaking students mastered their targeted skills. This was the first year C.A.C. serviced bilingual students.
- Since school attendance rates were high (over 90 percent) for students before their participation in C.A.C., no significant improvements in attendance were found.
- Reading and arts instruction were implemented as proposed.

- Psychological and social work services were provided only for students at the Manhattan site. Even though the services were rated as moderately to very successful, many home school staff were uncertain about the duties of the psychology intern and social worker.

- C.A.C. staff members reported they had received sufficient training for the program. The home school teachers were enthusiastic about the program. Training and orientation activities for them should be expanded.

- C.A.C. staff, home school teachers, principals, and parents had positive comments about the program and believed it was worthwhile for the participating children.

The following recommendations were aimed at program improvements.

- Review program objectives regarding skill mastery with consideration for the grade levels and language background of the participating students.

- Develop or employ a measure other than annual attendance rate to measure the program's impact on students' attitude and motivation.

- Eliminate the psychology component unless additional services can be delivered to students.

- Establish formal communication between C.A.C. and home school staff to discuss students' progress, and how the reading skills are assessed.

- Initiate standardized orientation training sessions for all home school teachers.

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I. PROGRAM DESCRIPTION

The Children's Art Carnival, Creative Reading Program is a Chapter I program operating under the auspices of the Cultural Arts Unit of the Division of Curriculum and Instruction of the New York City Board of Education. Its purpose is to improve the language skills of pupils with low academic achievement through intensive participation in creative arts activities. In 1983-84, the program was funded with $248,265 from the E.C.I.A. Chapter I, Part A, Basic Grant Program.

The Children's Art Carnival (C.A.C.) is a community arts organization founded in Harlem in 1969. The improvement of children's reading and speaking skills through creative arts activities has been an aim of the Carnival's activities since its inception. In 1972, Carnival staff began the Title I Creative Reading Program in conjunction with the New York City Board of Education. In 1983-84, its 12th year, the program operated in eight elementary schools in Manhattan and Queens.

The Creative Reading Program was designed to draw on functional parallels between the processes used in the creative arts and those necessary for reading comprehension and verbal self-expression. The program is based on the work of the developmental psychologist Jean Piaget, particularly the belief that children learn primarily through their own activity. The program is carried out by a psycho-educational team that includes artists, reading teachers, and psychologists working together on children's artistic and verbal self-expression, reading competence, and emotional development.

POPULATION SERVED

Each year the Carnival extends invitations to superintendents of community school districts located in low-income areas of the city to recommend schools for participation in the program. The main factors for selection of schools are proximity to a Carnival site and low student scores on city-wide tests of achievement. Within the selected schools, principals choose classes marked by low academic achievement, often coupled with behavioral difficulties.

The program serves second- to sixth-graders reading one or more years below grade level. Classes participate during a 18-week cycle in the fall or the spring semester. In addition, for the past few years one class participates in the program for both cycles.

PROGRAM ORGANIZATION

During 1983-84, the Creative Reading Program was staffed by an artistic director who is director of C.A.C., a program coordinator, five reading specialists, six artist teachers, one social worker, one psychologist, one psychology intern, and a secretarial associate. The program coordinator, one reading specialist, and the secretary were full time employees; the other teachers and staff were per-diem employees.

There were a number of staffing changes from previous years. These included the loss of the educational director, who in earlier years had coordinated efforts to develop new curriculum ideas and document successful teaching strategies. This year, unlike previous years, the program coordinator worked an additional day per week as a reading teacher, which limited her ability to supervise the teaching staff and provide staff training. In addition, there was only one psychology intern for the

year, who was assigned to work in Manhattan; there was no intern in Queens to provide a liaison between the psychologist's work and the Queens C.A.C. staff.

STUDENT CHARACTERISTICS

In 1983-84, 305 second- to fourth-grade pupils from eight elementary schools took part in the C.A.C. Creative Reading Program. Table 1 shows the number of students per grade per cycle. Because of the high level of transfer out of participating schools, complete test data was available for only 261 of these pupils.

On the basis of an informal assessment by C.A.C. and home school staff during the first cycle, one class of 28 second-graders was chosen to participate for the entire year. In addition, two of the classes of third-graders participating in the program were predominantly Spanish speaking. These classes were included as a result of the principal's recommendation, and it was the first time that bilingual classes took part in the program.

The distribution of reading levels from the April, 1983, (pre-project) California Achievement Test (CAT) for third- and fourth-graders and the Informal Reading Inventory for second-graders was as follows (see Chapter II for information on how reading level was determined):

° less than one year below grade level	N = 47
° one to 1.9 years below grade level	N = 103
° two to 2.9 years below grade level	N = 77
° three or more years below grade level	N = 16
Total	243

This does not include 18 students for whom complete data were not available. Thus, over half of the pupils were less than two years below grade level

TABLE 1

Number of Students Participating in the
Children's Art Carnival, by Grade, 1983-84

	Grade		
	Two	Three	Four
Cycle I	26	85	26
Cycle II	--	107	33
Full Year	28	--	--
Total*	54	192	59

*Total number of students = 305

in reading. This year the pupils were somewhat younger than in previous years, when the program served students through sixth grade.

INSTRUCTIONAL ACTIVITIES

The Creative Reading Program combines participation in art workshops in printmaking, puppetry, and clay with intensive small-group instruction in reading. The art workshops are held at the C.A.C. headquarters in Harlem and at a Carnival site in P.S. 123Q in South Ozone Park, Queens. Pupils attend the art workshops once a week. The same day an hour-long reading workshop is held at the pupils' home school by the C.A.C. staff. The entire team -- three reading specialists, three artist teachers, and, in Manhattan, one psychology intern -- takes part in these workshops, which may include the whole class or small groups of students. The reading specialists conduct a second session of reading instruction for individuals and groups of six to eight pupils on another day each week. Art and reading instruction are usually organized around a common theme. A description of a typical Carnival day is given in the next section.

The program attempts to provide psychological and social work services for its students. Graduate interns in psychology, working under the supervision of a developmental psychologist at City College, take part in the art and reading workshops, observe the students' behavior, and discuss their observations with the psychologist and C.A.C. staff. They also discuss with the C.A.C. staff the psychologist's findings on the House-Tree-Person Test administered to students at the beginning of the program. On the basis of students' drawings of a house, a tree, and a person, the psychologist determines whether further assessment of neurological impair-

ment or emotional disturbance is needed. Parental consent is obtained before further testing is administered.

Program Activities - A Typical Day

A typical day of C.A.C. activities at the Manhattan site begins with a class of students walking or riding a bus to a C.A.C. site. When they arrive, they begin working on the puppetry, printmaking, or clay projects they have started. They take part in each of these workshops for six weeks in groups of about ten. The workshops take place at separate tables in a large room.

Each artist teacher has instructions for the day's lesson and vocabulary words written on a large piece of paper, mounted on the wall or on an easel, which the children copy into their logs. During the workshop, the reading teacher circulates among the students and questions them about their work. As the children work on their projects, they are encouraged to talk about what they are doing. On a particular day they may all be working on a unit about fairy tales, telling stories about their characters as they work. The psychology intern is also present. He takes part in the activities and intervenes when problems occur.

After the two hour workshop the pupils return to their school. In the afternoon, the entire C.A.C. team -- a reading specialist, artist teachers, and psychology intern -- go to the school for the reading workshop. On a particular day they may be reading fairy tales. They begin as a large group, and then break up into smaller groups. In their logs, the children write dialogues for the fairy tale characters which they made in the art workshop that morning.

On the following day the reading specialist returns to the school and meets with the children in small groups. During this lesson they work directly on reading skills. The teacher has made up some sheets dealing with vowels and consonants. The children work on the sheets and then play a game that tests their word-attack skills. They keep a folder of the work they have done.

PARENT ACTIVITIES

All parents are encouraged to visit the Carnival and observe activities. At the beginning of the program, the staff send out letters and invitations. In November and March, staff members go to the parent conferences at the home schools to meet with parents and show them their children's work.

II. EVALUATION METHODOLOGY

EVALUATION OBJECTIVES

Previous years' evaluation reports have shown that the Children's Art Carnival, Creative Reading Program is a well-established program which is generally implemented as proposed and successful in attaining its reading objectives for children. The 1983-84 evaluation sought to answer the following questions.

- Did 75 percent of the participating students master, by the end of the program, a specified number of reading skills that they failed to master on entering the program?
- Did 75 percent of the students perform better on a posttest than they did on a pretest of art-related vocabulary?
- Did the attendance of 75 percent of the students improve during their year of participation in the program? Does student attendance remain high the year after participating in the program?
- How was the diagnostic-prescriptive approach to reading instruction actually implemented? How did artist teachers, reading specialists, and home school teachers coordinate their efforts in this approach? What attempts did home school teachers make to integrate C.A.C. activities in their classroom instruction?
- What psychological and social work services were provided during the year? How were they received?
- What training activities for C.A.C. staff were held during the year? How effective were they found by the participants?
- What were the perceptions of the C.A.C. and home school staff about the effectiveness of various aspects of the program? What were their recommendations for improvement? What were the reactions of the parents of participants to the program?

DATA COLLECTION AND ANALYSIS

Reading

Student reading achievement was assessed by the McGraw-Hill Prescriptive Reading Inventory (P.R.I.). The P.R.I. is a criterion-referenced test that measures mastery of 29 to 34 basic reading skills, depending on the test level. Test levels Red, Green, and Blue (normed for grades 1.5 to

4.5) were administered to C.A.C. students. It was used at the beginning of each cycle (September and February) to diagnose student weaknesses in reading. On the basis of the results, five of these skills were targeted for improvement for each child. The P.R.I. Interim Tests, short teacher-scored tests for each of the P.R.I. objectives, were used as posttests (January and June).

The mastery criterion for each pupil varied according to the student's reading level on entering the program. Pupils reading less than one year below grade level were expected to master all five of their reading objectives. Those reading 1 to 1.9 years below grade level were expected to master four of the five targeted skills. For students reading 2 to 2.9 years below grade level, three of the five skills constituted mastery, and for those more than three years behind in reading, two skills constituted mastery. Initial reading level was determined by the pupils' scores on the California Achievement Test (CAT) which is given in April, 1983 for the New York City Reading Test program.

For second graders, no CAT scores were available. In these classes, the home school teachers administered the Informal Reading Inventory to assess their reading level. In this test, pupils are asked to read aloud from a basal reader and are then asked comprehension questions on what they have read. They are also tested on their knowledge of vocabulary words on a graded word list. The percentage of correct responses is considered a measure of their reading level.

For the program as a whole, the criterion for success was that at least 75 percent of the students master the number of targeted reading skills designated for them. The findings on student mastery of reading skills are found in Chapter III.

Vocabulary

Student mastery of the special art-related vocabulary used in the workshops was to be assessed by a vocabulary test developed by the Office of Educational Assessment (O.E.A.) in consultation with artist teachers and reading specialists in earlier years (see Appendix A). The test includes visual items for the students to identify as well as sentences to complete. It was given as a pretest in February to all students in the second cycle. Posttest copies of the test were sent by C.A.C. staff to the schools by mail at the end of the year, but were reported lost en route. For this reason, findings on student mastery of vocabulary are not reported here.

Attendance

In previous years, the evaluation of the C.A.C. program had been unsuccessful in its attempts to measure the program's impact on areas such as students' attitude and behavior. In 1983-84, evaluators examined school attendance as a measure of pupils' attitudes toward school. Attendance figures were examined both for students participating in the 1983-84 program and for those who had participated in 1982-83 to determine whether pupils attended school more frequently during the year they attended C.A.C. and whether they sustained these rates the following year. For both 1982-83 and 1983-84 C.A.C. students, attendance figures for the year of C.A.C. participation were compared with those of the previous year. For 1982-83 students, attendance figures for the year following participation were also reported.

For current C.A.C. students, attendance figures for the current and previous years were taken from data retrieval forms prepared for each pupil for the State Education Department. For 1982-83 C.A.C. students, attendance

information was collected from the students' permanent records. The results of the analysis of the attendance records are discussed in Chapter III.

Surveys and Interviews

Program and Home-School Staff. Information on the diagnostic-prescriptive instructional approach, psychological and social work services, staff training activities, and reactions of the C.A.C. and home school staff to the program were obtained from surveys and interviews. All program staff members and home-school teachers and principals were interviewed during May and June, 1984. The interviews consisted of open-ended questions concerning the implementation of the diagnostic-prescriptive approach in the program, the effectiveness of staff training, the integration of C.A.C. activities in home-school classes, and the effectiveness of the psychology and social work components. Responses to these interviews were content-analyzed and are discussed in Chapter III.

All staff members were also asked to complete a questionnaire rating how much children had improved in different areas as a result of the program as well as the effectiveness of different aspects of the program (Appendix B). Survey findings are discussed in Chapter III.

Parents' Reactions. A parent survey developed by O.E.A. was administered to parents attending the home schools' parent conferences in March (see Appendix C). The survey asked parents about reading activities in the home, changes in their children since participating in the program, and the parents' reactions to the program. The form was translated for Spanish-speaking parents. Ninety-four parents completed the form. Their responses are summarized in Chapter III.

III. FINDINGS

STUDENT ACHIEVEMENT

Unlike previous years, the Creative Reading Program was not successful in achieving its goal of having 75 percent of the pupils master the number of reading skills targeted for them. This finding is due in part to the lower achievement of bilingual students compared to English speaking students in this year's participants. Students in the two bilingual classes performed less well than their English-speaking counterparts, with only 38 percent of the bilingual students mastering their targeted number of skills. Of the English speaking students, 62 percent mastered their targeted number of skills. Table 2 shows the number and percentage of students meeting the criterion for each targeted skill level. Overall, 57 percent of all the students achieved mastery. Students needing to master three skills -- those reading 2 to 2.9 years below level -- were the most successful, with 70 percent meeting the criterion. Least successful were students needing five skills -- those less than one year behind in reading.

Overall, 63 percent of the third-graders met their criterion. Even including the bilingual students, however, third-graders were the most successful group, as Table 3 shows. Again, pupils needing to master three skills were the most successful. Fourth-graders were the least successful grade level; only one-half of the students mastered their targeted number of skills. Second-graders were successful in 54 percent of the cases. The one second-grade class that participated in the program for the entire year performed better than the average, with 68 percent of the pupils mastering the required number of skills.

Table 2

Number and Percentage of Students
Achieving Mastery of Targeted Skills on
McGraw-Hill Prescriptive Reading Inventory,
Children's Art Carnival, 1983-84

	Number of Targeted Skills[a]									
	2		3		4		5		TOTAL	
	N[b]	%[c]	N	%	N	%	N	%	N	%
English-Speaking	16	57%	39	70%	64	59%	3	75%	122	62%
Bilingual	--	--	--	--	13	45%	4	25%	17	38%
TOTAL[d]	16	57%	39	70%	77	56%	7	35%	139	57%

[a]Targeted number of skills corresponds to student's reading level on entering program:

2 skills - more than 3 years below grade level
3 skills - 2 - 2.9 years below grade level
4 skills - 1 - 1.9 years below grade level
5 skills - less than 1 year below grade level

[b]Number of students in this group achieving mastery of targeted skills.

[c]Percentage of students in this group achieving mastery of targeted skills.

[d]Number and percentage of English-speaking and bilingual students achieving mastery within each "targeted skills" group.

Table 3

Number and Percentage of Students
Achieving Mastery of Targeted Skills on McGraw-Hill Prescriptive
Reading Inventory by Grade, Children's Art Carnival, 1983-84

	Number of Targeted Skills[a]									
	2		3		4		5		TOTAL	
GRADE	N[b]	%[c]	N	%	N	%	N	%	N	%
2	16	70%	1	50%	15	43%	2	67%	34	54%
3	--	--	38	76%	31	62%	5	29%	74	63%
4	0	0%	0	0%	31	58%	--	--	31	50%
TOTAL	16	57%	39	70%	77	56%	7	35%	139	57%

[a]Targeted number of skills corresponds to student's reading level on entering program:

2 skills - more than 3 years below grade level
3 skills - 2 - 2.9 years below grade level
4 skills - 1 - 1.9 years below grade level
5 skills - less than 1 year below grade level

[b]Number of students in this group achieving mastery of targeted skills.

[c]Percentage of students in this group achieving mastery of targeted skills.

[d]Number and percentage of students, across all grades, achieving mastery within each "targeted skills" group.

ATTENDANCE

The attendance records of the students participating in the C.A.C. program during 1983-84 and 1982-83 were analyzed to determine whether their attendance improved during the year of participation. For both groups there was no significant difference between the year of participation and the previous year. For the 1983-84 students, the mean rate of attendance was 91.5 percent for the previous year and 91.1 percent for the year of C.A.C. participation. For the 1982-83 students, the corresponding mean rates of attendance were 91.5 and 92.7 percent.

The question of sustained attendance was investigated by comparing students' annual attendance rate during C.A.C. participation with their attendance rate the year after their participation in C.A.C. This comparison showed a small drop in the mean attendance rate from 93.1 percent during C.A.C. participation to 90.3 percent the year later.*

In sum, the program's impact on students' school attendance was not demonstrated.

IMPLEMENTATION OF DIAGNOSTIC-PRESCRIPTIVE APPROACH

Findings regarding the implementation of the program's diagnostic-prescriptive approach to reading instruction and the integration of C.A.C. activities in the home schools are reported in this section.

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*The 1982-83 rates of attendance vary when compared with 1981-82 and with 1983-84 because the number of students in each comparison varies.

Skill Selection

Both the home school teachers and reading specialists agreed that the reading specialists would select the targeted skills for each child and group them for reading instruction using the P.R.I. test results. Reading teachers said that they chose basic skills necessary for the acquisition of other skills -- for example, knowledge of vowels or reading for the main idea. There appeared to be some lack of clarity about the role of the home school teacher in this process. Although four of the six reading teachers mentioned that they had conferred with the home school teacher when selecting the targeted skills, one reading teacher stated that home school teachers might be aware of pupils with reading problems, but were often not aware of their specific deficiencies. Two of the reading teachers noted that the P.R.I. scores occasionally did not reflect the pupils' true abilities because of guessing or test anxiety, which pointed up the need for conferring with the home school teachers.

The home school teachers knew that students were being grouped according to individual needs, but did not have any clear idea how reading teachers determined which skills were needed and when they had been mastered. Since they were not involved in the skill selection or mastery process, they felt the need for more communication in these two areas. Three of the 11 home school teachers recommended that reading specialists consult with classroom teachers about the skills selected and that home school teachers pick the targeted skills. They also requested that they receive copies of the students' pre- and posttest scores on the P.R.I. A majority of classroom teachers said that they also teach reading by grouping students in clusters

according to their weaknesses, and assignments to these groups are not correlated with the CAC reading groups.

Evaluation of Mastery

Reading specialists worked with groups of five to seven students, using commercial and teacher-made materials. After each period of reading instruction, they filled out an assessment sheet for each child, detailing the skills worked on and the progress made. The reading teachers believed that they were able to informally assess students' progress on the basis of their work in class. When students appeared to have mastered a skill, they were posttested, and recorded as having mastered the skill if they received a passing score. If they did not, further instruction was provided.

In general, the reading specialists thought that the skill selection/mastery process worked well, but felt that the P.R.I. testing process was very time-consuming. Some of the home school teachers made suggestions for improving the testing and remediation process. Three teachers stated that there should be more individual drill for students with particular problems, and one said that she would like more attention paid to the needs of bilingual pupils. Another teacher thought that the format of the P.R.I. was too complicated for her second-graders.

The artist teachers saw themselves as closely involved with the overall reading objectives of the program, but not with the students' individual targeted objectives, because the art workshops were grouped independently of the reading groups. The artist teachers, however, said that the themes of the art workshops were chosen based on the students' general reading needs.

Integration of C.A.C. Activities In Home Schools

C.A.C. and home school staff believed the infusion of C.A.C. activities into regular classroom instruction to be one of the most successful aspects of the program. C.A.C. staff members rated the classroom teachers' response to C.A.C. activities as very enthusiastic. Most teachers integrated the C.A.C. activities into their class work by taking up the C.A.C. themes, using the same reading materials or vocabulary, or continuing C.A.C. writing projects in class. Each semester one or two teachers of the six worked especially closely with the C.A.C. staff. In one school, a teacher had begun teaching other teachers art techniques and infusing C.A.C. activities into the whole school.

The integration of C.A.C. activities in the home school was aided by the fact that some of the themes for the Carnival workshops grew out of classroom work. For example, the unit on fairy tales originated with a classroom teacher in Queens. The C.A.C. staff also picked up the theme of community workers from the second-grade social studies curriculum.

Eight of the 11 classroom teachers reported trying to incorporate Carnival-type activities in their daily teaching. Two teachers had children do arts projects in conjunction with social studies lessons. It was generally felt that the Carnival's hands-on approach to learning was effective, and most teachers tried to replicate this method in one way or another, although art facilities in the schools were generally limited.

Insufficient communication between C.A.C. and home school staff may have impeded even greater teacher involvement both in arts activities and the reading process. Home school teachers did not receive any substantial orientation to the program. Three of the teachers said orientation consisted

of a brief interview with the program coordinator, and one other said she was given a brochure to read. Unless they had been involved with the program in previous years, teachers did not understand the program's objectives until well into the cycle. Four of the teachers said that there should have been more orientation. If teachers had a clearer understanding of what to expect from the program they might be more inclined both to take part in the program sessions and to integrate C.A.C. methods and activities into their daily teaching earlier in the cycle.

PSYCHOLOGY AND SOCIAL WORK COMPONENTS

The psychological component of the program was intended to provide professional assessment of the pupils by the psychologist and observation of their behavior and intervention during program activities by the intern. The 1982-83 evaluation had specifically recommended a clarification of the role and purpose of the psychological component of the program. Although no structural changes were implemented during the year, the 1983-84 evaluation sought to document the specific psychological services provided and the reaction of program staff to them.

In 1983-84, as in previous years, the psychologist assessed student responses to the House-Tree-Person Test, for which parental consent is not needed, and made referrals for further neurological testing or clinical services. As in the past, there were problems with gaining parental consent to provide these services. The social worker met with parents to discuss their children's needs and recommend remediation, but was not successful in securing their consent.

The psychologist saw her role as consulting with program staff on the developmental problems of particular children, discussing with the staff psychological issues related to the teaching of art and reading, and supervising the intern. Although parental consent remained a problem, she felt that the program had made some headway by identifying children who needed assistance and beginning to make contact with their families.

The psychology intern began working with the Manhattan classes in February. He saw his role as participating in the initial assessment of students and assisting in the art and reading activities. C.A.C. staff members reported that he discussed the results of the House-Tree-Person Test with them and shared his observations about the students' behavior. He took part in the art and reading workshops and spoke with the children when difficulties arose. In one school, a classroom teacher asked for assistance with three boys with behavioral problems. The intern met with them once a week for half a semester to talk about their difficulties and do role-playing. He believed that the children had benefitted from the group.

On the whole, the psychology intern believed that his services had been well received by the program and home school staff. Some classroom teachers, however, were uncertain what the intern's duties were. Despite the uncertainty, all but one of the teachers and principals in Manhattan rated the impact of the intern on student behavior as "very successful" or "moderately successful."

The social worker was scheduled to spend three days a week on matters relating to the Creative Reading Program and two days on other C.A.C. activities. According to the program coordinator, the role of the social

worker was to interact with parents and families and to see that they followed up on referrals and services for their children. The social worker saw her role primarily as interacting with families and helping parents obtain the social services they needed for their children. She led about six family group meetings over the course of the year, helped parents who were trying to change their children's schools, and was instrumental in getting a permanent teacher for a Manhattan class that was without one for three months. She also functioned as a liaison between the psychologist and the C.A.C. staff.

Several home school teachers and principals reported that they were unaware of the nature of the social worker's activities. Three teachers remarked that students had been referred to the social worker for a variety of reasons: some had learning difficulties, others lacked English proficiency, and one had no reading skills at all. While some teachers thought that referred students had noticeably improved at year's end, only one teacher attributed the change directly to the social worker.

Classroom teachers and principals rated the social worker's impact on student behavior less favorably than did C.A.C. staff, who were more aware of her activities. Respondents in Queens suggested that the program might be improved by the addition of a social worker and psychology intern to the staff in their schools. The comments by Manhattan home school staff that they were unclear about the roles of the social worker and psychologist point up the need for greater integration of these personnel into the program.

STAFF TRAINING

Training activities for Carnival staff during 1983-84 were reduced from the levels of previous years due to budget cuts. There was no educational director, and the coordinator, who in earlier years supervised teaching, worked during Carnival days as a reading specialist. A resource person from the Cultural Arts Unit of the Board of Education had been scheduled to give arts sessions every other month, but was able to do only three. However, staff members in Manhattan and Queens did meet together once a week to discuss the program and plan activities. Also, several staff members attended sessions of a State Education Department series on reading and writing and brought back ideas and materials which they shared with the other teachers.

According to the artistic director, the lack of staff training had a minimal effect on instruction because the staff members worked together as a highly cohesive team. She attributed this cohesiveness to the continued participation of the artist teachers in the reading workshops, an innovation which had been introduced the previous year. The artistic director admitted that the lack of an educational director meant a heavier load for the art and reading teachers. They also lost some opportunities to develop curriculum ideas and document the results.

All but one of the 12 reading and art teachers rated the staff training provided as "sufficient" or better. Several artist teachers echoed the director's belief that the most important training activity continued to be the staff's teamwork in developing instructional activities. The reading staff in Queens, however, thought that freeing the coordinator to do super-

vision, especially of the per diem teachers, was a critical need. Other suggestions made by staff members for improvements in training included videotaping classes and greater use of consultants.

PERCEPTIONS OF EFFECTIVENESS OF PROGRAM

The survey form (see Appendix H) completed by all C.A.C. (N=13) and home school staff (N=17) asked them to rate the success of the program in improving various aspects of student performance, attitudes, and behavior. By and large, the program received high marks from the respondents (See Table 4). The area that received the highest rating was student improvement in art skills. The areas with the next greatest concentration of high ratings were all in affective areas: self-esteem, school attendance, and academic motivation. The area judged least successful was the program's impact on writing skills.

A second section of the survey asked the C.A.C. and home school staff to rate other aspects of the program. Rated highest was the program's coordination of arts activities with reading instruction; Communication between the C.A.C. staff and the non-bilingual students and the infusion of C.A.C. activities into regular classroom instruction were also rated highly. Among the lowest rated areas were the impact of the psychology intern and social worker on student behavior. Judged least successful was the communication between C.A.C. and home school staff concerning the mastery of target skills for each student.

Recommendations made by five staff members included the addition of a social worker and psychology intern to the Queens staff (5 C.A.C. staff members) and more instructional time or longer periods of participation for

Table 4

Number and Percentage of Respondents Rating Areas of C.A.C. Program Activity "Very Successful"

	C.A.C. Staff (N=13)		Home School Staff (N=17)	
AREA	Number	Percent	Number	Percent
Effects on Students				
Art Skills	13	100%	15	88%
Self-esteem	11	85%	14	82%
School Attendance	9	69%	11	65%
Academic Motivation	6	46%	11	65%
Writing Skills	3	23%	5	29%
Program Organization				
Coordination of arts activities with reading instruction	11	85%	12	71%
Communication between C.A.C. staff and non-bilingual students	9	69%	12	80%
Infusion of C.A.C. activities into regular classroom instruction	8	73%	10	59%
Impact of psychology intern and social worker on student behavior	4	57%	4	36%
Communication between C.A.C. and home school staff concerning student mastery of target skills	4	36%	6	40%

students (3 principals, 1 home school teacher, 1 C.A.C. staff member). Other suggestions made by more than one respondent were: more reading teachers to free the coordinator for full-time supervision (3 C.A.C. staff members), more teacher input in selection of targeted reading skills (3 home school teachers), and participation of greater numbers of students (2 C.A.C. staff members, 1 principal).

Principals' Response to the Program

All eight principals interviewed were enthusiastic about the C.A.C. and wanted their schools to participate in the program again. They mentioned improvement in reading skills and interest among students, improvement in attitude, behavior and self-esteem, and increased interest in art as benefits of the program. Many principals had student art works displayed in their offices and thought that the improvement of the school environment by the art work produced was an additional benefit of the program.

The principals reported almost no serious difficulties implementing the program apart from initial problems coordinating the transportation of students. Two principals suggested that there be a full-time Carnival staff member at participating schools and two others suggested more and longer sessions.

Parental Response to the Program

Lack of parental involvement has long been a problem for the program. This may be due to the fact that working parents are unavailable to participate in C.A.C. activities during the school day, or parents may be uninterested in participating in these activities.

C.A.C. staff attended the afternoon parent conferences held once each semester at the home schools to discuss the program and show the parents their children's work. Generally about six parents attended each of these meetings. C.A.C. staff, however, did not attend the evening parent meetings, which greater numbers of parents attended.

In Manhattan, the open house held at the Carnival in the fall was attended by 55 parents, largely from one school in the neighborhood. In Queens, the C.A.C. staff gave an art exhibit at the end of the year which was well attended by parents and attracted principals and representatives from several school districts.

A majority of principals, artist teachers, and reading specialists said that parents who were aware of the program were very enthusiastic about it. Home school teachers, however, were less favorable; only half rated the parents' response to the program as "very enthusiastic".

In an attempt to obtain information from parents about their children's reading habits at home and their perception of the program, an O.E.A.-developed Parent Survey was administered to parents of C.A.C. students attending parent conferences at the home schools in March, 1984. Ninety-four parents from all three cycles completed these forms. About half the parents reported that their child talked to them about the Carnival more than once a week.

More than two-thirds of the parents reported that books were available in their houses, that they read to their children, and that their children read magazines and comic books. Almost all parents said that they watched television with their children discussed these programs with them. Over

half of the parents said that their children visit museums. However, fewer than half of the children had library cards, and roughly the same number were reported to receive and write letters.

In response to questions asking parents to assess their child's improvement in school attitude and achievement since starting the C.A.C. program, two-thirds of them reported that their child's attitude toward reading had improved. Nearly as many reported positive changes in attitudes towards school and teachers. In addition, nearly half of the parents reported that their child's participation in the C.A.C. had a positive impact on the child's reading and other school grades, and more than half noted improved school attendance. No parent reported a worsening of attitude or behavior in any of these areas, while approximately one-third reported no change in either direction. A majority of parents said that they would like to visit the Carnival with their child's class.

When asked what they liked best about the program, almost a third of the parents wrote that their child had a chance to be creative, to work with his or her hands, or to learn new things. About a third responded that they liked specific activities such as pottery, printmaking, or puppet-making. Other responses to this question included comments to the effect that their child was more enthusiastic, read more, was interested in school, was learning to be a better person, or may develop a hidden talent.

Few parents wanted to change anything about the program. Some thought that the children should have more time in the program or that there should be more sessions per week. One parent suggested an art contest and another

thought that parents and children should put on an art show together. The only negative comments were from a Spanish-speaking parent who thought that more English should be taught and that there should be greater improvement in reading ability.

Overall, it is difficult to assess parents' responses to the survey. Parents reported that the program had positive effects on their children. However, data presented earlier in this report indicate that parents perceived improvement in their children's attendance despite no demonstrable effect of the program on student attendance. Additionally, parents reported an interest in attending C.A.C. workshops but data show the vast majority of parents did not do this. Therefore, parents' answers to survey items may reflect socially desirable responses rather than accurate reporting.

IV. CONCLUSIONS AND RECOMMENDATIONS

The 1983-84 Children's Art Carnival Creative Reading Program did not meet all its objectives. The evaluation revealed that only 57 percent of the pupils participating in the program mastered the requisite number of reading skills targeted for them. Since O.E.A. began to evaluate the program in 1979, this was the first year that the program did not meet its goal. If the program continues to service the younger students and bilingual students, the staff should consider changing the reading assessment instruments and criteria for program success.

Student achievement on the art vocabulary test in 1983-84 could not be measured because of a problem in distributing the test. Since this test may prove a useful tool for program evaluation, program staff should take steps to administer it without incident.

The analysis of student attendance records revealed that participation in the program had no impact on student attendance, which was already at a high level. Program staff may wish to consider a different measure of the program's impact on students' attitude and motivation.

C.A.C. and home school staff were generally enthusiastic about the program. They perceived a program impact on students' art skills, self-esteem, and motivation. The psychology and social work components of the program, however, continue to be problematic, especially since these services were unavailable to the students at the Queens site. Parents continue to be unresponsive to the efforts of staff members to help them obtain clinical services for their children. The one psychology intern, who was well accepted by students, led only one group of three pupils for half the year.

The limited amount of services actually provided should lead staff to consider whether the psychology component, which has been a part of the program since its inception, should be eliminated. The activities or services that are provided should be explained to the home school staff members, who often commented on their uncertainty about the duties of the psychology intern and social worker.

C.A.C. staff members generally reported that they received sufficient staff training for the program, although training and supervision by the coordinator, who also functioned as a reading specialist for more time this year, was missed. Although the home school teachers were generally enthusiastic about the program, training and orientation activities for them should be expanded. Many teachers reported during interviews that they were initially unaware of the program's objective, unsure of their role during Carnival activities, and felt the need for more communication with Carnival staff about students' reading assessment and feedback. The C.A.C. should offer orientation and training for home school teachers. This could be an effective use of limited C.A.C. resources, and teacher training is easily adaptable to the program format.

The program had limited success in its attempts to involve parents on an ongoing basis in Carnival activities. However, record numbers of parents attended an open house in Manhattan and an art exhibit in Queens. Nearly one hundred parents responding to a parent survey reported that their children spoke to them about the Carnival activities and had improved their attitudes towards reading, school, and their teachers since being in the

program. Finally, the principals of the home schools were very enthusiastic about the program and wanted their schools to continue to participate.

Based on these findings the following recommendations are made for program improvements.

- Review program objectives regarding skill mastery with consideration for the grade levels and language background of the participating students.
- Develop or employ a measure other than annual attendance rate to measure the program's impact on students' attitude and motivation.
- Eliminate the psychology component unless additional services can be delivered to students.
- Formal communication between C.A.C. and home school staff to discuss students' progress, and reading skills assessment.
- Initiate standardized orientation training sessions for all home school teachers.

STUDENT'S NAME_____

SCHOOL_____GRADE & CLASS_____

TEACHER_____

CYCLE_____DATE_____

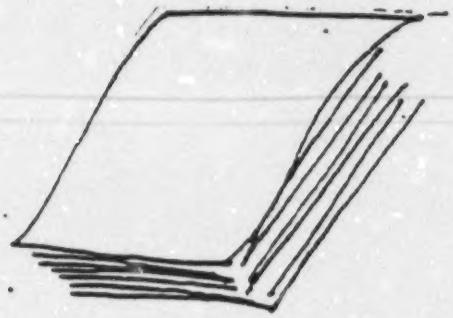
PRE-TEST_____ POST-TEST_____ (Check one)

Conceived by:

The Children's Art Carnival Title I
Staff - 1982

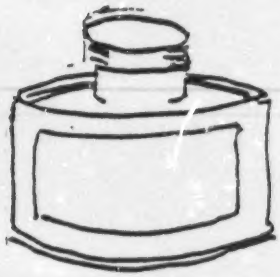
Illustrations by: Buist Hardison
Claire Fergusson
Emily Berger

DIRECTIONS: Students should be instructed to circle the word that goes with the picture in each box.



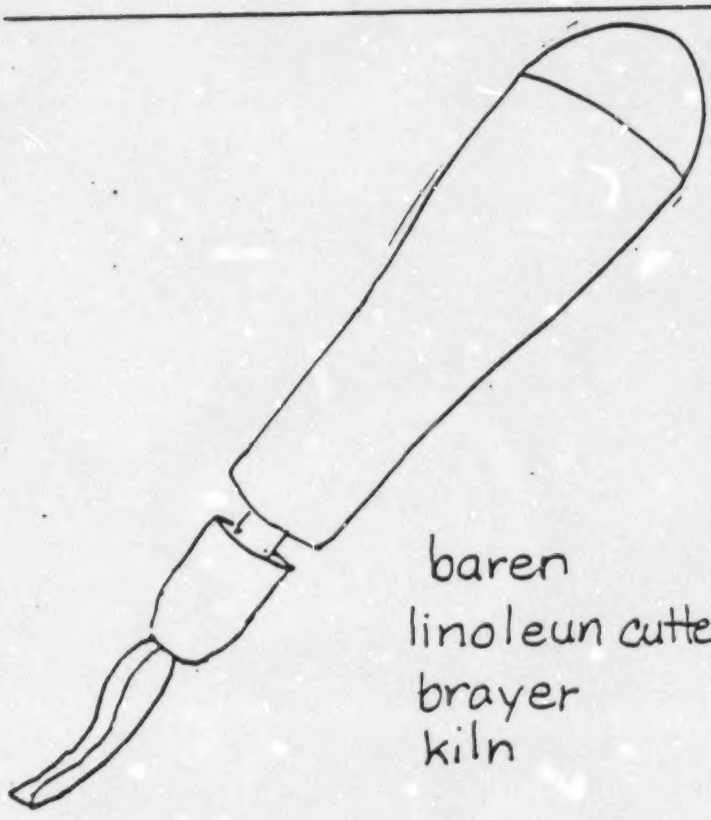
puppet
pencil
design
paper

1.



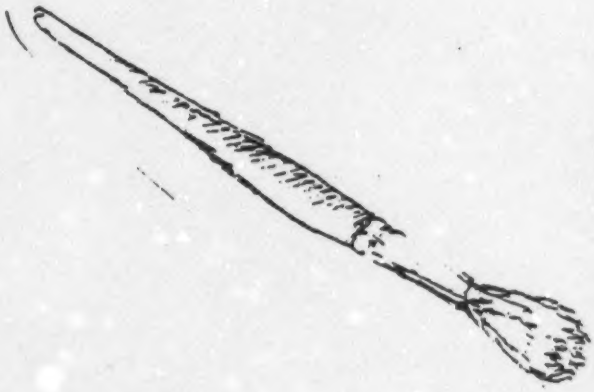
rubber cement
sponge
brush
bench hook

2.



baren
linoleun cutter
brayer
kiln

3



baren
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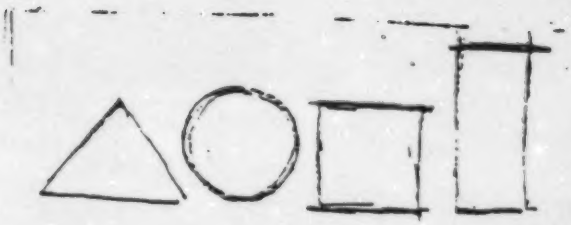
brush
bench hook

4.

shapes
scissors
puppet
design

5.



spine
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shapes
scissors

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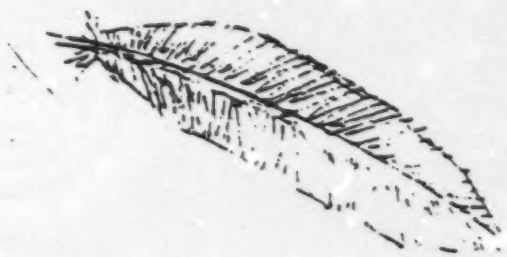

shapes
magic marker
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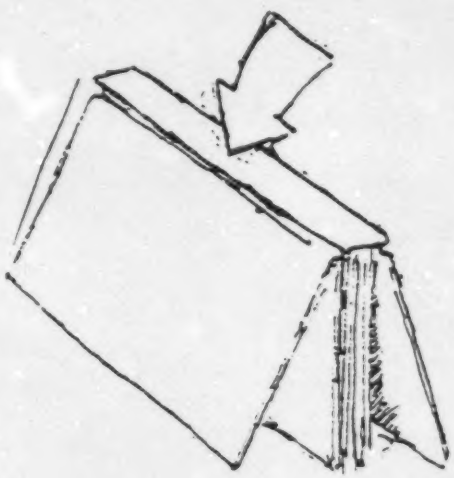
7.



Spine
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kiln

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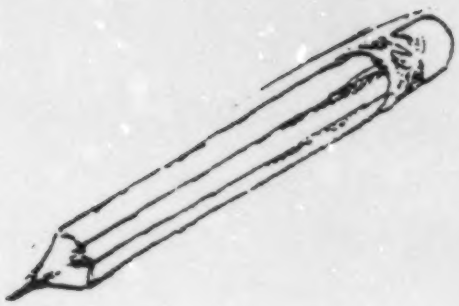

pencil
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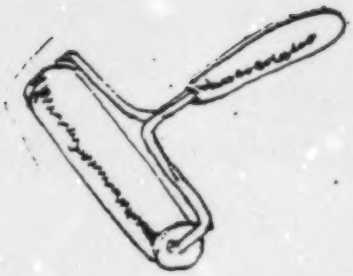

kiln
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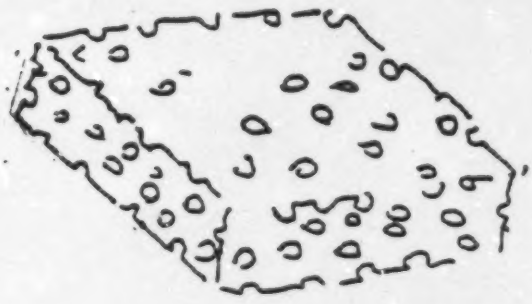

spine
shape
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scissors

11.

linoleum cutter
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needle
spine

12.

scissors
spine
shapes
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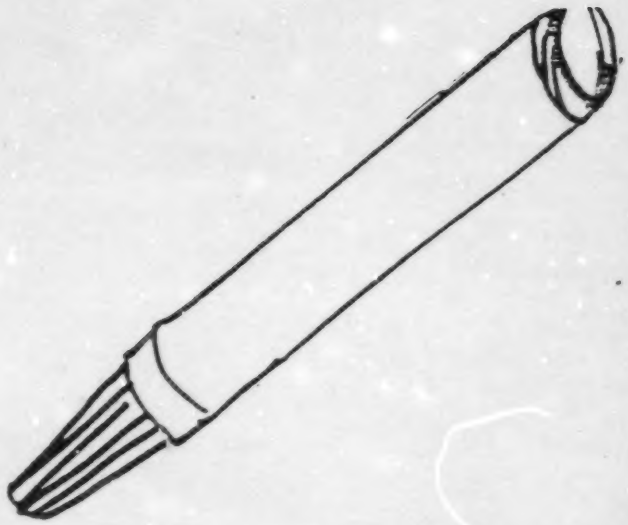
13.

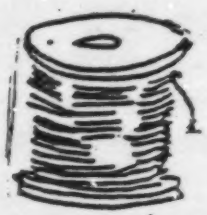


needle
pencil
baren
magic marker

14.

brayer
baren
brush
bench hook

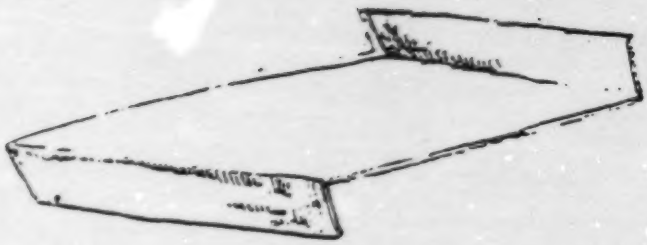
15.



paper
baren
thread
linoleum cutter

43

16.



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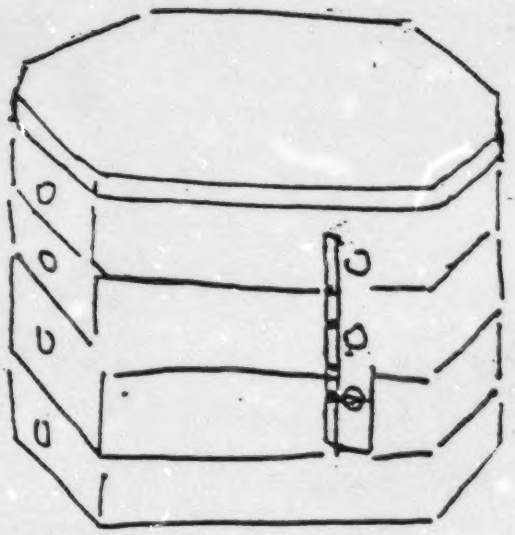

brayer
kiln
bench hook
baren

18.

pencil
puppet
paper
shapes

19.

44

Circle the word that fits in the sentence.

1. A _____ is used to press the pattern or design onto paper.

baren brayer spine pencil

2. The ____ is like an oven. It is used to bake clay pieces.

brayer kiln oven baren

3. When you use a ____, you should always push forward so that you will not cut yourself.

brush baren linoleum cutter spine

4. The part of a book that joins and holds the pages together is called the ____.

page cover spine shape

5. ____ are used to hold the linoleum in place while the design is being cut.

barens brayers bench hooks brushes

6. When we begin to work with clay we must _____ it first by throwing it.

wedge roll wash

7. We throw or bang clay to take the _____ out.

color glaze air

8. We put our pinch pot into the _____ to harden it.

Kill Kiln stove

9. The clay pinch pot can be _____ with different colors.

glaze coiled glazed

10. We use a brayer to _____ out ink.

roll clean rub

11. The baren is used for _____.

rubbing glazing rolling

12. Texture is something we can _____.

see hear feel

13. We need pins to _____ the fabric together.

hold mold glue

14. Did you learn how to _____ the needle?

wedge thread sew

15. We need to _____ the pattern to the fabric.

pin sew stamp

Position: _____ Borough: _____ School/Site: _____

1. Please rate the success of the Children's Art Carnival Program in enabling participating children to improve. (Place a check on the scale next to each item).

Children improved in:	1 Very successful	2 Moderately successful	3 Moderately unsuccessful	4 Not at all successful
a. Arts skills	___	___	___	___
b. Academic motivation	___	___	___	___
c. Self-esteem	___	___	___	___
d. Classroom behavior	___	___	___	___
e. Writing skills	___	___	___	___
f. Reading skills	___	___	___	___
g. Social skills (getting along with others	___	___	___	___
h. Attendance	___	___	___	___
i. Other (please specify).				
___ _____	___	___	___	___

2. Please rate the following aspects of the C.A.C. Program.

	1 Very successful	2 Moderately successful	3 Moderately unsuccessful	4 Not at all successful
a. Coordination of arts activities with reading instruction.	___	___	___	___
b. Practical application of diagnostic-prescriptive approach.	___	___	___	___
c. Communication between C.A.C. staff and home school staff concerning:				
1. selection of target skills for each student	___	___	___	___
2. mastery of target skills for each student	___	___	___	___
3. infusion of Art Carnival Activities into regular classroom instruction	___	___	___	___
d. Impact of psychology interns on improved student behavior.	___	___	___	___
e. Impact of social worker on improved student behavior.	___	___	___	___
f. Communication between Art Carnival staff and LEP students.	___	___	___	___
g. Communication between Art Carnival staff and regular students.	___	___	___	___

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3. Most parents who have been involved:

   a. are very enthusiastic
   b. are moderately enthusiastic
   c. are not enthusiastic at all

4. How would you improve the Children's Art Carnival Program?

_____

_____

_____

_____

5. If you wish to recount a "Success Story", please let us know how a participant benefitted from the Children's Art Carnival Program. (OPTIONAL).

_____

_____

_____

_____

_____

_____

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CHILDREN'S ART CARNIVAL
PARENT SURVEY
FALL

Appendix C

The staff of the Children's Art Carnival is interested in your reactions to the program. Thank you for your frank responses to these questions.

1. Which of the following did your child do at the Children's Art Carnival?

a) paint a picture ____
b) sew a puppet ____
c) make a vase or bowl out of clay ____
d) see a film ____
e) tell a story ____
f) make a book ____

(The answer to this question is: all of these!)

2. Did your child talk with you about what he or she did at the Carnival?

Yes ____ No ____

3. How often did your child talk about what he or she did at the Carnival?

More than once a week ____ About once a week ____ Almost never ____

4. Did you receive a letter describing the Carnival program when your child began the program?

Yes ____ No ____

5. Please check the answer that is true of you and your child.

	Yes	No
a) Does your child have a library card?	____	____
b) Do you have books in your home?	____	____
c) Do you read to your child?	____	____
d) Do you have your child read to you?	____	____
e) Does your child receive and write letters?	____	____
f) Does your child read children's magazines?	____	____
g) Does your child read comics or comic books?	____	____
h) Does your child visit museums?	____	____
i) Do you watch TV together with your child?	____	____
j) Do you talk with your child about what he or she sees on TV?	____	____

(PLEASE TURN OVER)

6. Has your child changed in the following ways since being in the Children's Art Carnival program?

	Better	Worse	Same
Attitude toward school	____	____	____
Attitude toward reading	____	____	____
Attitude toward teachers	____	____	____
Grades in reading	____	____	____
Other school grades	____	____	____
Attendance at school	____	____	____

7. Please check the one answer that is true of your child:

My child reads <u>less</u> since being in the Children's Art Carnival program. ____
My child reads <u>a little more</u> since being in the Carnival program. ____
My child reads <u>a lot more</u> since being in the Carnival program. ____
My child reads <u>about the same</u> since being in the Carnival program. ____

8. What things did you like best about the Art Carnival program?

_____

_____

_____

_____

9. What things do you think should have been different?

_____

_____

_____

_____

O.E.E. 3/84

CHILDREN'S ART CARNIVAL
PARENT SURVEY
SPRING

The staff of the Children's Art Carnival is interested in your reactions to the program. Thank you for your frank responses to these questions.

1. Which of the following does your child do at the Children's Art Carnival?

a) paint a picture	____	d) see a film	____
b) sew a puppet	____	e) tell a story	____
c) make a vase or bowl out of clay	____	f) make a book	____

(The answer to this question is: all of these!)

2. Does your child talk with you about what he or she did at the Carnival?

Yes ____ No ____

3. How often does your child talk about what he or she did at the Carnival?

More than once a week ____ About once a week ____ Almost never ____

4. Did you receive a letter describing the Carnival program when your child began the program?

Yes ____ No ____

5. Please check the answer that is true of you and your child.

	Yes	No
a) Does your child have a library card?	____	____
b) Do you have books in your home?	____	____
c) Do you read to your child?	____	____
d) Do you have your child read to you?	____	____
e) Does your child receive and write letters?	____	____
f) Does your child read children's magazines?	____	____
g) Does your child read comics or comic books?	____	____
h) Does your child visit museums?	____	____
i) Do you watch TV together with your child?	____	____
j) Do you talk with your child about what he or she sees on TV?	____	____

(PLEASE TURN OVER)

6. Would you like to visit the Art Carnival with your child's class?

Yes _____ No _____

7. What things do you like about the Art Carnival program?

_____

_____

_____

_____

8. What things do you think should be different?

_____

_____

_____

_____

O.E.E. 3/84

CHILDREN'S ART CARNIVAL
PARENT SURVEY
FULL-YEAR

The staff of the Children's Art Carnival is interested in your reactions to the program. Thank you for your frank responses to these questions.

1. Which of the following does your child do at the Children's Art Carnival?

a) paint a picture	____	d) see a film	____
b) sew a puppet	____	e) tell a story	____
c) make a vase or bowl out of clay	____	f) make a book	____

(The answer to this question is: all of these!)

2. Does your child talk about what he or she does at the Carnival?

Yes ____ No ____

3. How often does your child talk about what he or she does at the Carnival?

More than once a week ____ About once a week ____ Almost never ____

4. Did you receive a letter describing the Carnival program when your child began the program?

Yes ____ No ____

5. Please check the answers that are true of you and your child.

	Yes	No
a) Does your child have a library card?	____	____
b) Do you have books in your home?	____	____
c) Do you read to your child?	____	____
d) Do you have your child read to you?	____	____
e) Does your child receive and write letters?	____	____
f) Does your child read children's magazines?	____	____
g) Does your child read comics or comic books?	____	____
h) Does your child visit museums?	____	____
i) Do you watch TV together with your child?	____	____
j) Do you talk with your child about what he or she sees on TV?	____	____

(PLEASE TURN OVER)

6. Has your child changed in the following ways since starting the Children's Art Carnival program?

	Better	Worse	Same
Attitude toward school	___	___	___
Attitude toward reading	___	___	___
Attitude toward teachers	___	___	___
Grades in reading	___	___	___
Other school grades	___	___	___
Attendance at school	___	___	___

7. Please check the one answer that is true of your child:

My child reads less since starting the Children's Art Carnival program. ___
My child reads a little more since starting the Carnival program. ___
My child reads a lot more since starting in the Carnival program. ___
My child reads about the same since starting in the Carnival program. ___

8. Would you like to visit the Art Carnival with your child's class? ?

Yes _____ No _____

9. What things do you like best about the Art Carnival program?

_____

_____

_____

_____

10. What things do you think should be been different?

_____

_____

_____

_____

O.E.E. 3/84